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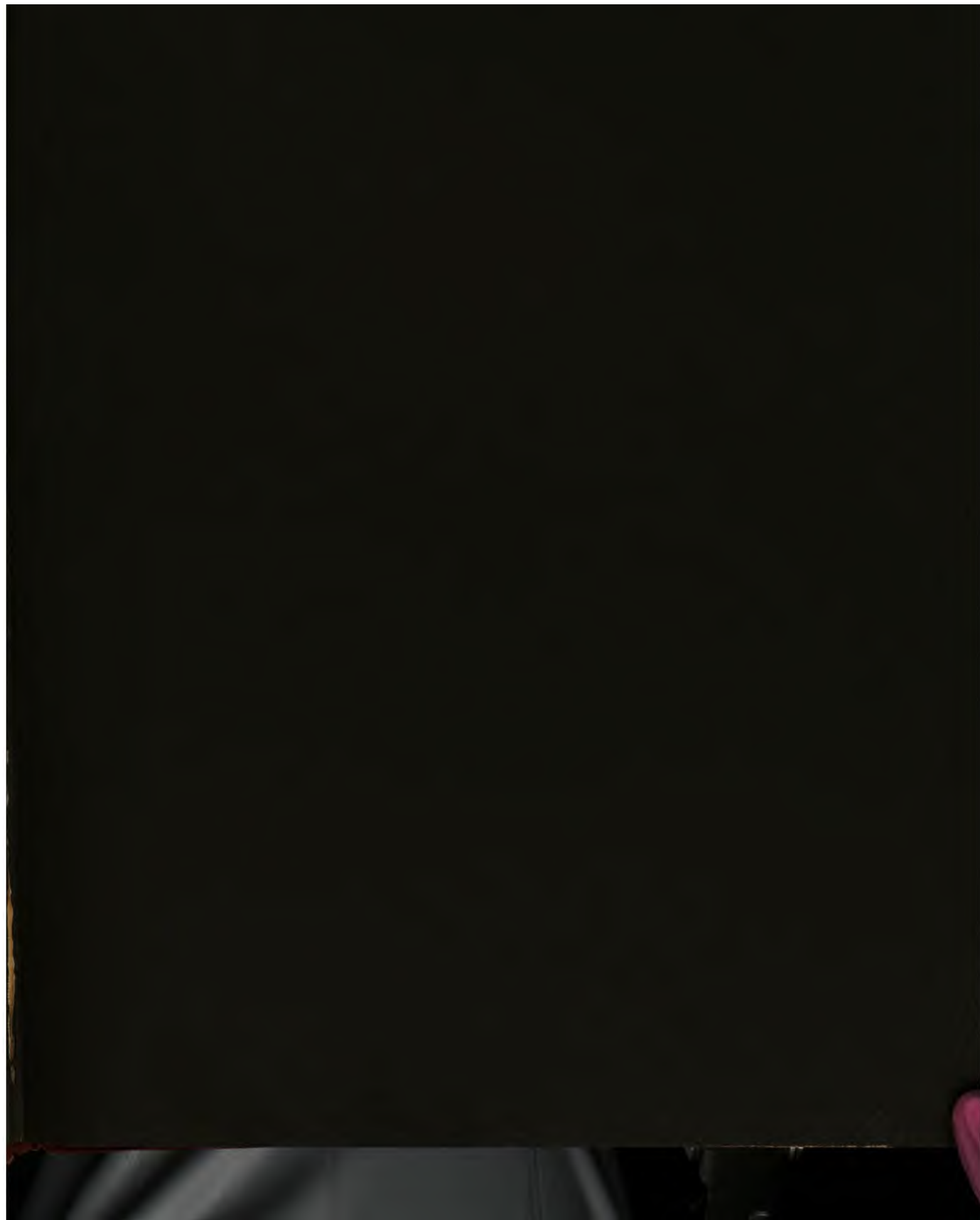
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James Shearer (from Alfred Kummer)
Christa England
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SHEARER WAS A REGENT IN 1881

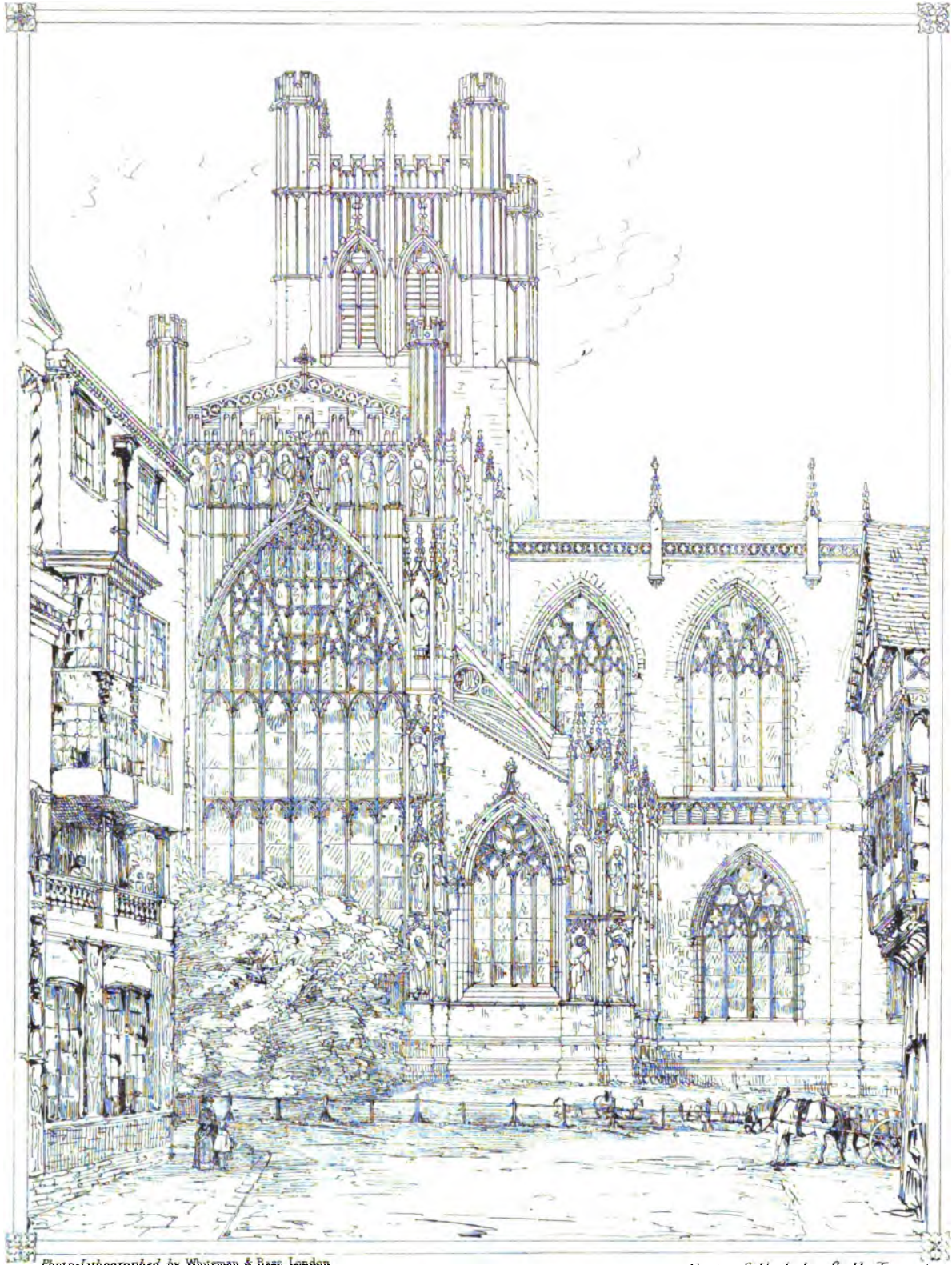


Photo-Lithographed by Whiteman & Baze London

Chester Cathedral. South Transept

CHESTER AS IT WAS.

BY THE VERY REV.

J. S. HOWSON, D.D.,
DEAN OF CHESTER;

AND

ALFRED RIMMER, Esq.,
ARCHITECT.



London :

LONGMANS, GREEN, AND CO.

1872.

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CHESTER:

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*The Old Style Head and Tail Pieces and the Initial Letters used in this work are
after some in the Ancient volumes of the Cathedral Library at Chester.*

ERRATUM:—Page 31, line 17, for *gentleman's court house* read *gentleman's country house*.



INTRODUCTION.



Introduction.

ANY one, bestowing a slight glance on the following pages, will see at once that this is not intended to be an Antiquarian Book. Nor is it meant, on the other hand, to be exactly a Work of Art. It pretends to somewhat of both characters. Its purpose is to give an impression, imperfect, of course, but still approximately correct, of the ancient appearance of Chester. For this purpose, a little poetry is quite as important as a precise representation of existing facts. In order to afford a true glimpse into an ancient city, a mere reproduction of surviving remains will not suffice. It is equally obvious that no confidence could be placed in any imaginary picture, however beautiful and pleasing. Whatever is done with this end in view must be scrupulously based on ascertained facts. If, however, in such a work, there is, to some extent, a re-combination of old elements, as in the present case, this may really produce a more truthful result, than any drawings, however literally correct, of isolated fragments.

It was at first intended to select some definite period, as, for instance, the reign of Queen Anne, for this attempt to reproduce the past. But it was found to be impossible to give with confidence a picture of any one time. No one could say, for example, what precise point of disintegration the mouldering stone of the Cathedral had reached, and to what extent the tasteless crowding of incongruous buildings had been carried, at any given moment.

Again, to return to the Cathedral, which is necessarily the most conspicuous feature of Chester, and which is now in process of diligent reparation, it was difficult to decide how many of the results of Mr. Gilbert Scott's restorative process ought to be exhibited in a representation of the past. Assuming the Restoration to be strictly and minutely correct—and we all know the large experience, singular skill, and conscientious care of this distinguished Architect—it was impossible to know, with regard, for instance, to the east end of the Choir or the south end of the South Transept, what was in ruin during any particular reign, or how far anything survived, which is now beginning to re-appear. An intentional inconsistency, in some such points, will be observed in the accompanying drawings.

One purpose of this book is to encourage and diffuse a friendly feeling towards this work of restoring Chester Cathedral, which has now been in progress during three years with considerable results. And here it is proper to state what is really meant by this process of Restoration. Some of those who visit us from the other side of the Atlantic are apt to say that we are destroying the past, and erecting a new building. But this is a mistake. We are really enabling the present and future generations to see the past, which for centuries has been hid.

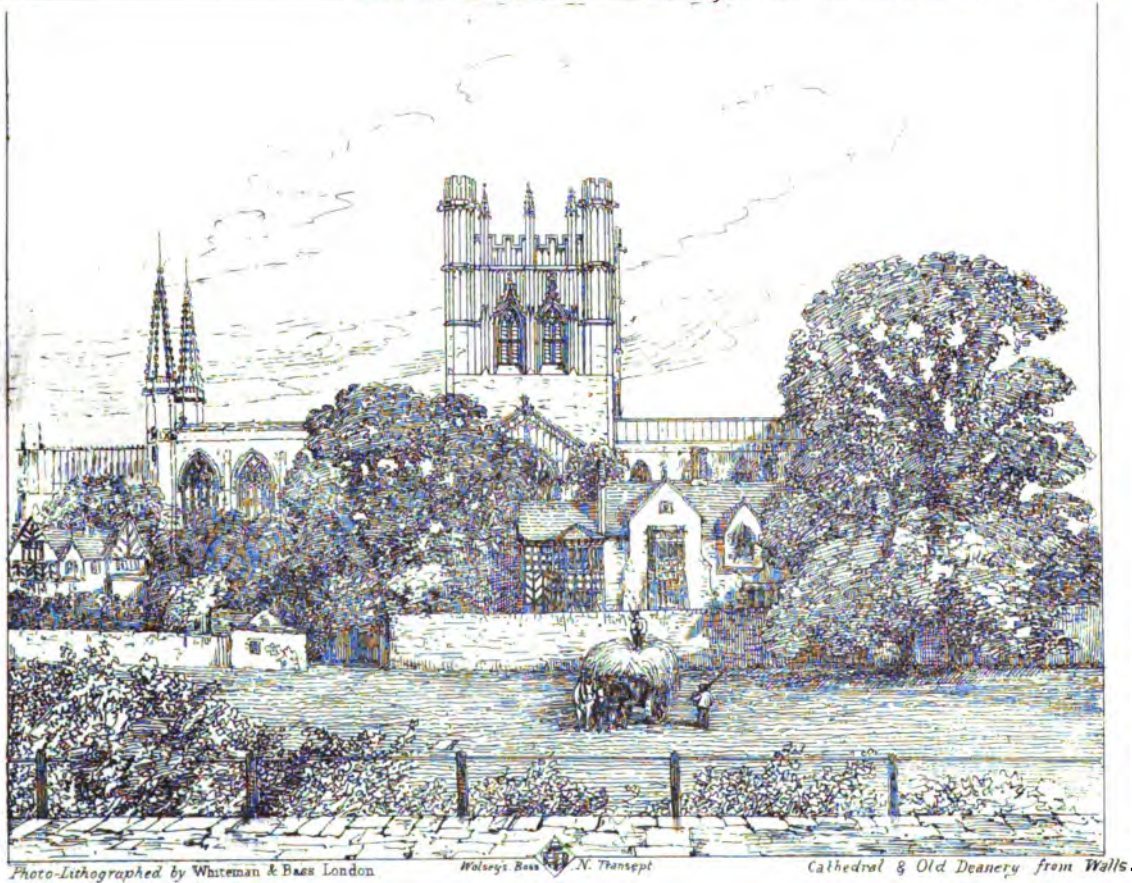
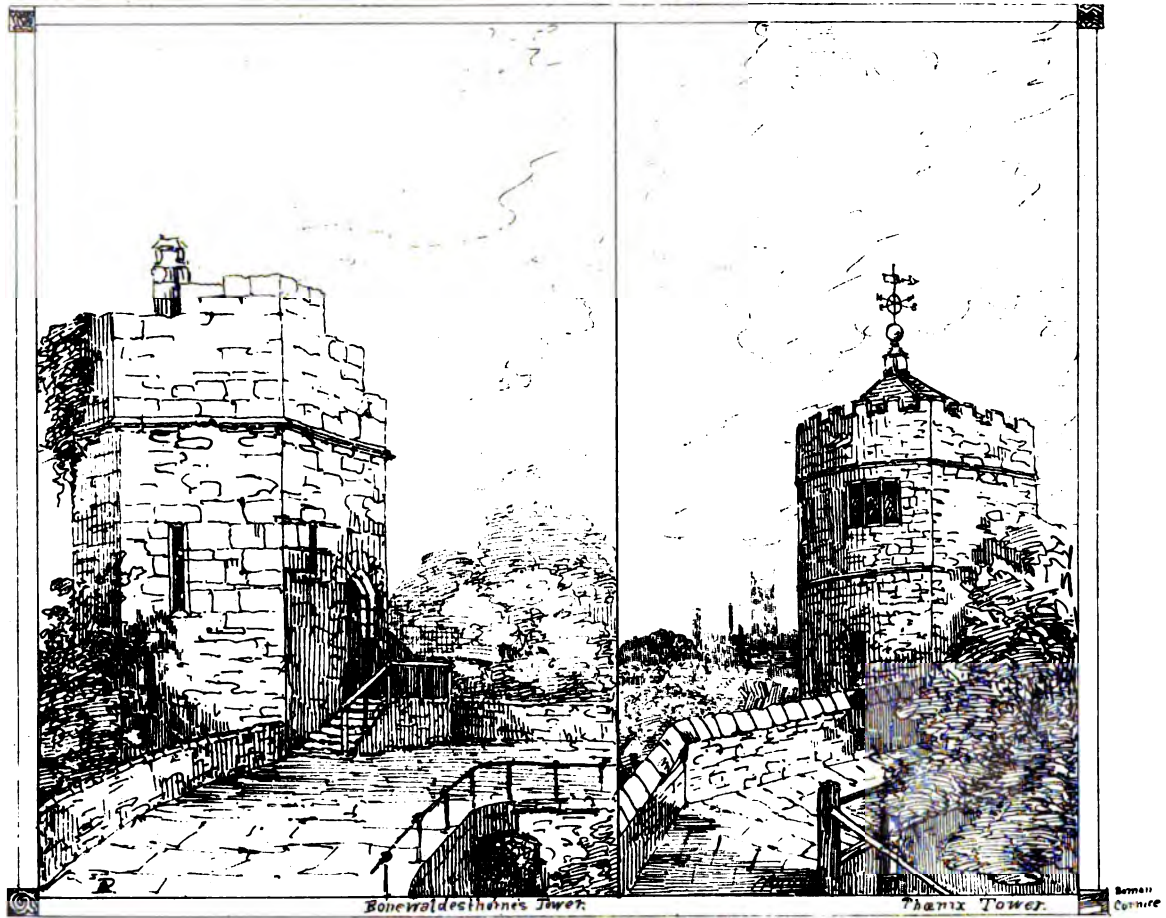
This leads me to say that, while it is hoped that our slight effort will be favourably viewed by the citizens of Chester and English people generally, it is especially offered to the friendly notice of Americans. This old Cathedral has at least three distinct associations with the New World. The colours of the 22nd Regiment, which hang in the Chapter House, are believed to have been both at Quebec and at Bunker's Hill: a monument in the South aisle of the Choir is connected with a Governor of New York: and the new monument of Bishop Pearson, the work of a nephew of Bishop Blomfield, was first suggested by American subscribers. For ourselves we venture to add that one of us has resided several

years in Canada, and that the other is on this day sailing for Baltimore, where he may hope soon to see these pages in type. If this book may in the slightest degree promote that feeling which seems to make Chester a bond of union between the two sides of the Ocean, we shall both be much gratified.

J. S. H.

September 21st, 1871.







I. *The Walls.*

CHESTER is the only city in Great Britain which has the enclosure of its ancient walls complete, and so preserved as to furnish a convenient and public walk throughout. York has a similar arrangement through a large extent of its walls: but there the circuit is not continuous and perfect. Conway, on the other hand, does present an unbroken circuit of wall: but it does not constitute the public walk of a large city, and can only be regarded as a remarkable relic of mediæval fortification.

For another reason the walls of Chester are worthy of very close attention. They are closely connected with all the vicissitudes of its military and political history. Four periods, in which they illustrate these annals very distinctly, may be briefly pointed out.

Of the first, or Roman period, when for some centuries this city was the garrison of the famous Twentieth Legion, a remarkable, though at first sight not very conspicuous, memorial still survives. On the north side of the city, where also the deep Roman cutting of the red rock for the old Foss may be seen, there is in the external face of the wall a continuous portion of ancient masonry, surmounted by a cornice of true Classical form, which, from the Northgate bridge over the canal, can be discerned without difficulty among the weeds. From this masonry too an

important practical lesson may be learnt: for the stone employed in it is not from the lower beds of bad red sandstone, of which the Cathedral was built, but from the upper and harder beds, which are now being used for its restoration.

The departure of the Romans left this city more or less desolate: and for a time we find the space within the old walls entitled "Waste Chester." But the later Saxon times and the earlier Norman times brought Chester back to its old importance and saw it strongly re-fortified. It is probably to a brave Saxon princess that we owe, within this enclosure, the mound on which the Castle now stands: and here was erected the Norman keep, of which some traces still remain, though these are very slight.

The Edwardian period of Chester History and Chester Architecture has been indicated, in other papers of this series, as very important: and they have left their mark very definitely on the City Walls. The contract for the building of the Water Tower is still preserved: and among other records relating to the same general subject, is another for the building of a new stone wall round the Castle.

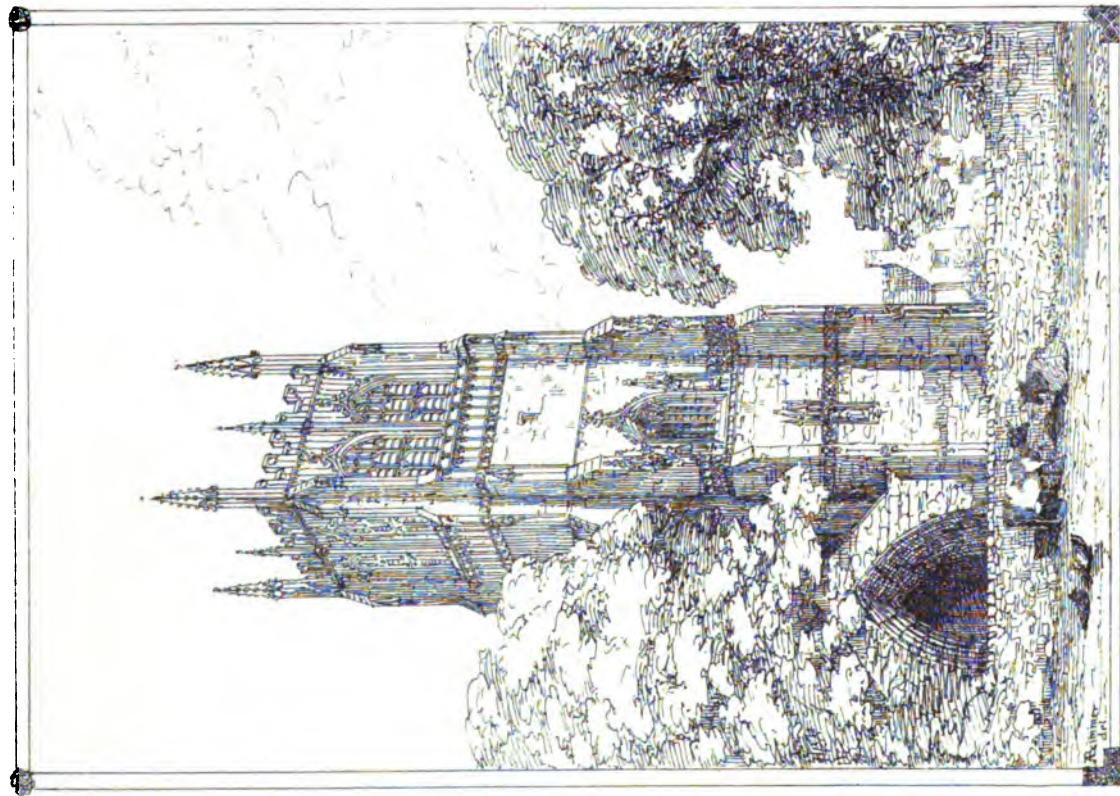
The fourth period is that of the Civil War, when Chester was long successfully held by the Royalists against the Parliamentarians. To this time belongs that tragic interview of the Earl of Derby, just outside the City Walls, which is mentioned elsewhere.

The two portions of the City Wall delineated in these plates are the Water Tower and the Phoenix Tower with portions of the footway. The name of the former indicates the fact that in former times the Dee flowed close under this part of the fortification, where indeed the river was deep enough to form a harbour. The latter, which received its name from the Stationers' Company, to which it was

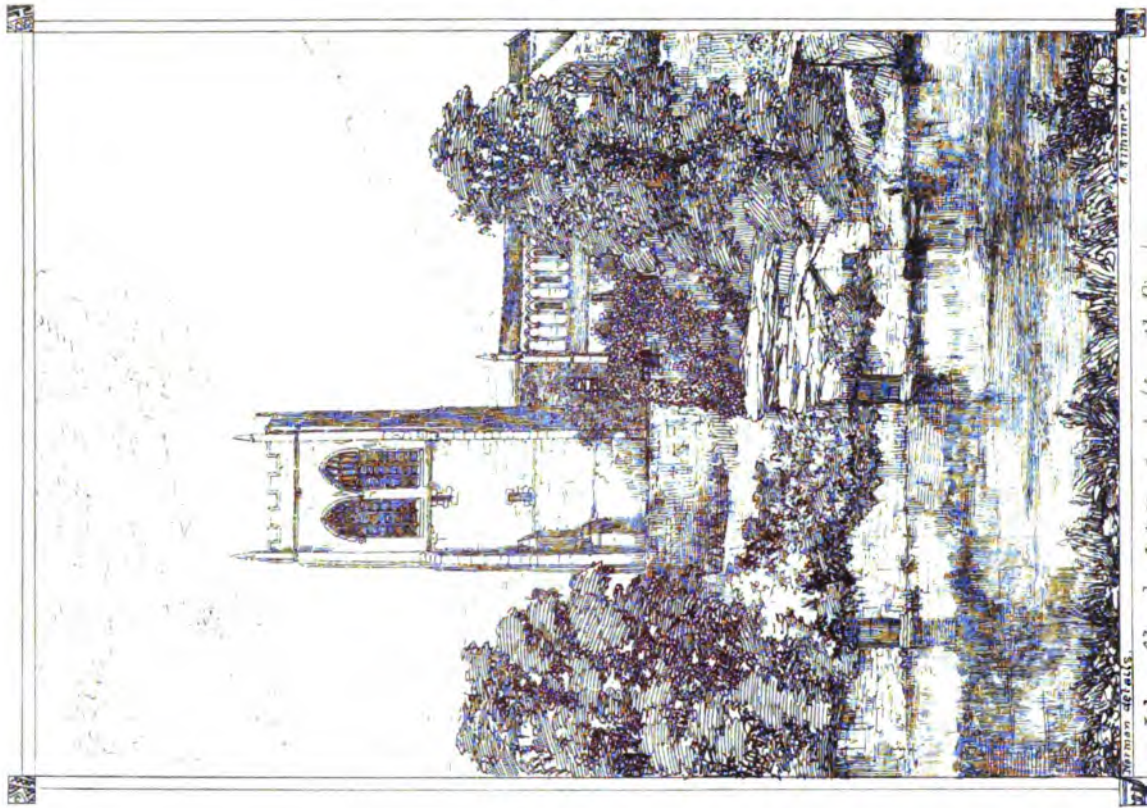
assigned, and of which the Phoenix was the crest, has some distinction from the fact that from its summit King Charles I. saw his troops defeated on Rowton Moor. It is curious that the date on the tower, which records this occurrence, is not quite correct. To these views are added a restoration, not altogether conjectural, of the old Deanery, as seen from the City Walls across the wide green field, which still remains.

J. S. H.





St. John's Tower, (paneling &c. restored) from Vicar's Lane.



St. John's Church. As it now stands (from the river)

Photo-Lithographed by Whiteman & Bass London.

ST. JOHN'S CHURCH.



II. *St. John's Church.*



THE interest connected with this Church, both historically and architecturally, is extreme.

As regards its historical associations, it should be observed, in the first place, that the water in front of the Church is that reach of the river Dee, over which the Saxon King Edgar, was rowed, in 973, by eight British Chieftains. His landing place is on the rocky ground immediately under the Church; and from the Church, on looking down the river towards the Old Bridge, can be seen the starting point of that short but very expressive voyage. The picturesque little Chapel among the foliage, is also connected by tradition with Saxon history. It is said that Harold, having "lost hys left eye" in the battle of Hastings, "yescaped to the countrey of Chester, and lived there holylye in Saint James' cell, fast by Saynt John's Church." This is pure legend; but the former story is, I believe, authentic; and certainly it represents, in a very animated manner, the decisive and final defeat of the Britons by the Saxons.

Immediately after the Conquest this site emerges again, very prominently, into the light of history. Chester shares with one or two other cities in Christendom the honour of having two Cathedrals. This Church, "St. John the Baptist's without the walls," is really its oldest Cathedral. In Domesday Book three personages are

conspicuously mentioned, whose hands were strongly laid upon Chester. These are the King, the Earl, and the Bishop. Here the Prelate of the Church is really the successor of St. Chad, who, for a considerable time, was called indifferently Bishop of Lichfield, Coventry, or Chester. He ruled ecclesiastically over the vast Diocese of Mercia. It is perhaps not unnatural that these Prelates of the Middle Ages fell back upon Lichfield and Coventry as the cities from which they preferred to take the customary names of their See. At all events, the Episcopal Title of Chester gradually faded away, and was forgotten, until it was renewed again by the establishment, under Henry VIII, of a new line of Bishops of Chester. How extensive the Diocese was in early times may be judged from the fact that, even after the founding of the new see, and at a very recent date, when Archbishop Sumner was Bishop of Chester, his jurisdiction extended over Manchester, and over Westmorland to the borders of Cumberland.

If we could see the Architecture of this Church as it was originally, we should feel that it was worthy of its History. It must, in fact, have been one of the noblest Churches ever built in England. But decay and neglect have grievously curtailed its dimensions in every direction. Grand and important features have been lost on the North, the South, the East and the West. The Nave originally extended two bays further to the West: there were formerly North and South Transepts of good proportions; and it is evident, from the ruins of the Choir, that the Eastern part of the building must have been very spacious and beautiful. Enough, however, remains of this Church to reward very careful study. The massive Norman piers are singularly striking and grand: and the Triforium ranks among our very best specimens of the period when the Round Arch was giving place to the Pointed. The lofty Tower, which, even in its present decayed condition, is very fine, and conspicuous in all general views of Chester, belongs to a later date. In one of these plates it has been restored to its old form.

The excavations, and partial restorations, which the Marquis of Westminster, the patron of the living, has caused to be made on the East and South-East, should be carefully examined: and especially the bosses, which seem, at some time of disaster, to have been deliberately and reverently interred, should be well noticed. It must be added that in a house among these ruins De Quincey once lived for some years. Thus this ancient Church is a curious link between feudal times and the modern school of the Lake Poets.

J. S. H.



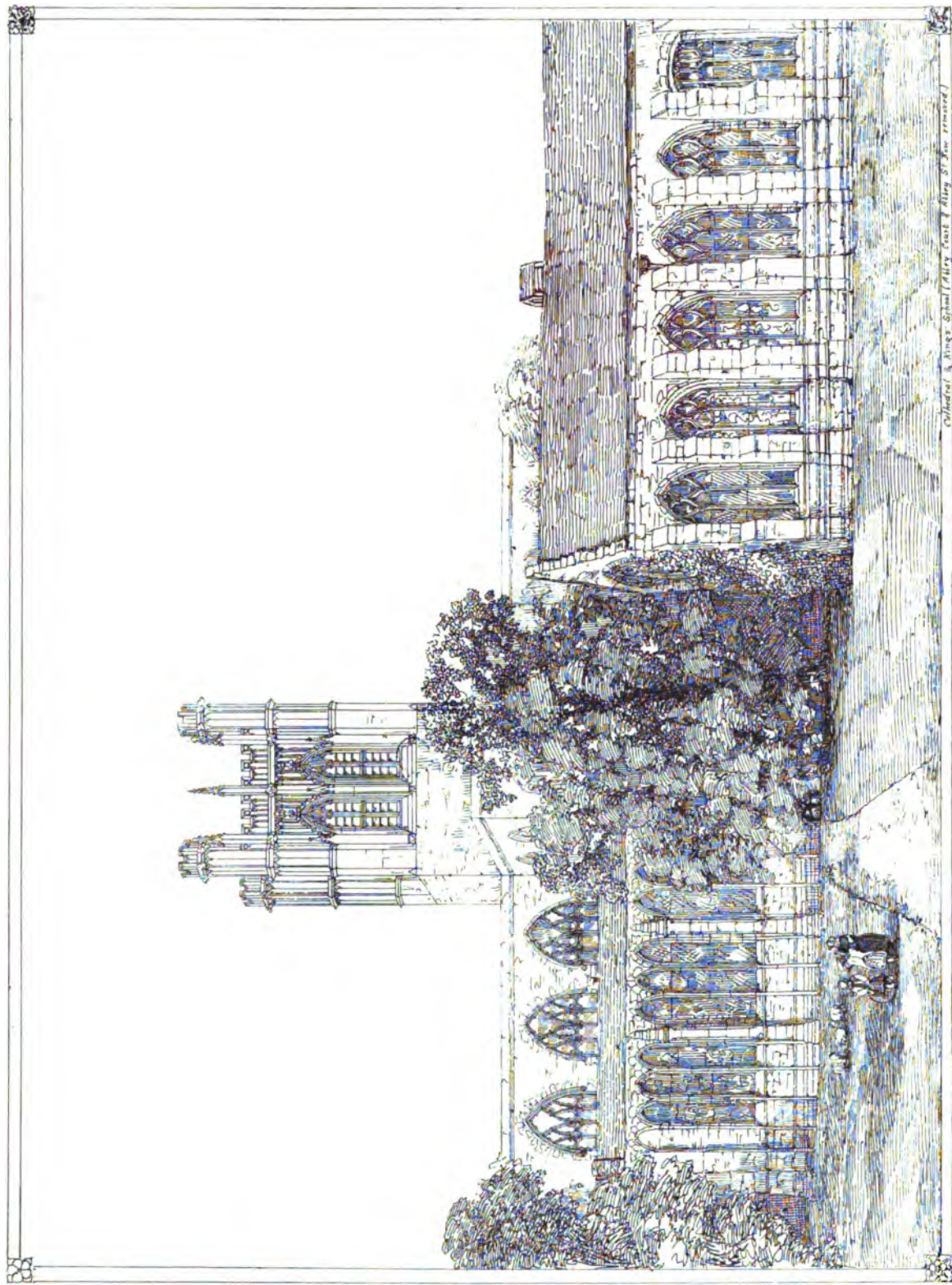


Photo-Lithographed by Whiteman & Bass London

Cathedral & Abbey, Westminster (Alley Court & Abbey St. New removed)



III. *The Cathedral from the North.*

THOSE who are familiar with the buildings adjacent to the North side of Chester Cathedral will see at once that this view deviates considerably from the present facts of the case. It does, however, represent the true aspect of the Church, with important parts of its old conventual buildings, far more nearly that would be possible by means of any view taken in Abbey Street as it is. This is an illustration of what has been said above concerning the value of poetry in aiding us to obtain a correct impression of an ancient city.

In 1820, certain formal houses, which have had a disastrous effect on the view of this side of the Cathedral, were very culpably built. Were it not for these obstructions, a grassy lawn, with trees, might lead the eye, with the utmost pleasure, to two buildings of extreme beauty, the Chapter House and the Refectory, over which the Church Tower was seen in old times, as indeed it is now seen again, in solid grandeur.

The Chapter House in this view is on the left, or to the east, of the Refectory. These two buildings belong, the former to the earlier, the other to the later portion, of that period of Gothic Architecture, which in this country we term Early English or First Pointed. Visitors to the interior of the Chapter House should be advised very carefully to observe the Vestibule. The windows of

the Refectory are later insertions : but the Reading Pulpit in the interior remains uninjured, as a proof of the exquisite taste of those who erected this building. This room is at present used for the Cathedral Grammar School, on behalf of which efforts are now in progress to enable it to furnish, on a large scale, education of the best kind for Chester and its neighbourhood.

Three other subjects ought to be carefully borne in mind, when we are looking at the Cathedral from this point of view. It is only on this side that parts of the old Norman Architecture of the Church remain : here too is the Cloister, the most conspicuous relic of the old conventual buildings : and again, to the South-west of the Cloister was the Abbots' residence, afterwards the Bishop's Palace. A word on each of these subjects may close these remarks.

The North Transept of this Cathedral is very peculiar, because of its extremely small size. It is, however, important ; because it indicates the scale and form of the original Church of the Benedictine Abbey, which was established here by Archbishop Anselm, and by Hugh Lupus, a kinsman of William the Conqueror. The Norman arcade in the east wall within marks this exact period : and the manner in which a Norman apse formerly opened out from it to the eastward has lately been made clear.

The Norman wall continues from this point westward along the south side of the Cloister. The rest of the Cloister is in a state of picturesque decay. This part was utterly destroyed, and is now in process of reconstruction. In the work of preparing the foundations some most interesting discoveries have recently been made of the tombs of the Abbots of the twelfth century.

Near the western corner of this part of the Cloister is a Norman passage,

from which the rubbish has lately been cleared, and which led to the residence of the Mediæval Abbots and of the Bishops established here since the reign of Henry VIII. This building, as seen from the streets, is in its present condition heavy and formal: but there is proof that its outline was very different in old times; and it contains more than one vaulted chamber of true architectural value. It should be added that with this precise point is connected a very large part of the Ecclesiastical history of Cheshire from the Conquest to our own day.

J. S. H.





IV. *The Cathedral from the South East.*

THIS is perhaps the best point of view from which to invite attention to that Restoration of the Cathedral, which has for some time been in progress, and which, in this part of the building, is beginning to show very marked results. Thus also we shall be following, on the whole, the chronological sequence of the original architecture of the Cathedral. In the previous article some mention was made of the Norman style, and of the Early Pointed style which succeeded it. In the next article we shall turn to a fine example of that Latest Pointed style which preceded the Reformation by no long interval. Here we have conspicuously before us some works which belong to the intermediate period, a time sufficiently defined for our present purpose by the reigns of the first three Edwards.

The Lady Chapel, indeed, which is the easternmost member of this Cathedral, may have been begun before the visits of King Edward I. to Chester on his Welsh Campaign. But that he personally saw, and watched with interest, the progress of architectural change in the South-Eastern parts of this Church, is quite certain. The Abbot at that time was Simon of Whitchurch, a man of singular energy and perseverance. He received great encouragement from the King, who assigned venison from his royal deer-forests in the districts of Wirral and Delamere, for the sustentation of the workmen. Thus we have biographical facts to give us pleasure, while we watch from this point the prosecution of works almost absolutely

similar to those which went on in that period in this same place: while, to take broader historical facts into account, we have the satisfaction of knowing that at Bangor Cathedral likewise very similar works were then in progress, under the encouragement of the same Monarch.

The South-East of the Cathedral is now beginning to reappear as he saw it. The aspect which it bore three years ago is very well recollected; and it is preserved in a multitude of photographs. The covering up of two bays of the South side of the Lady Chapel by inferior work of the early part of the sixteenth century, the insertion of tracery of that date in the easternmost bay, the destruction of the high-pitched roof, the deformity of the huge buttress which represented a vain endeavour to reinforce a structure that was in danger of falling, because it had no foundations, these are still, one may say, before our very eyes. And to these marks of degradation, which pertained to the lower stage of the building, must be added the hideous stiff tracery, if it can be called tracery at all, which had been introduced into the Cloister windows, and the strange-looking truncated turrets, at the eastern end of the Choir. The recovery here of the true form of buttresses and parapets, has been a curious example of the really amusing excitement, that may be connected with the restoration of a delapidated Cathedral.

One feature, the most remarkable of all in this part of the building, is peculiarly an illustration of this kind of successful architectural research. This is the singular termination of the south aisle of the Choir. That an aisle, in English pointed architecture, should end aspidally at all is a singular occurrence. But here the termination of the walls is surmounted by an extraordinary conical roof. There is no doubt, however, though the evidence cannot here be given at length, that this is, in the main, a reproduction of the past. This roof is certainly unique in England; and it will provoke some criticism. But it was equally unique, when erected the

first time, in the early part of the fourteenth century: and it was, no doubt, freely criticised by monks, citizens, and soldiers, who looked at it from the City Wall, or from the ground outside the City Wall, where the spectator is, in this instance, supposed to be standing.

J. S. H.



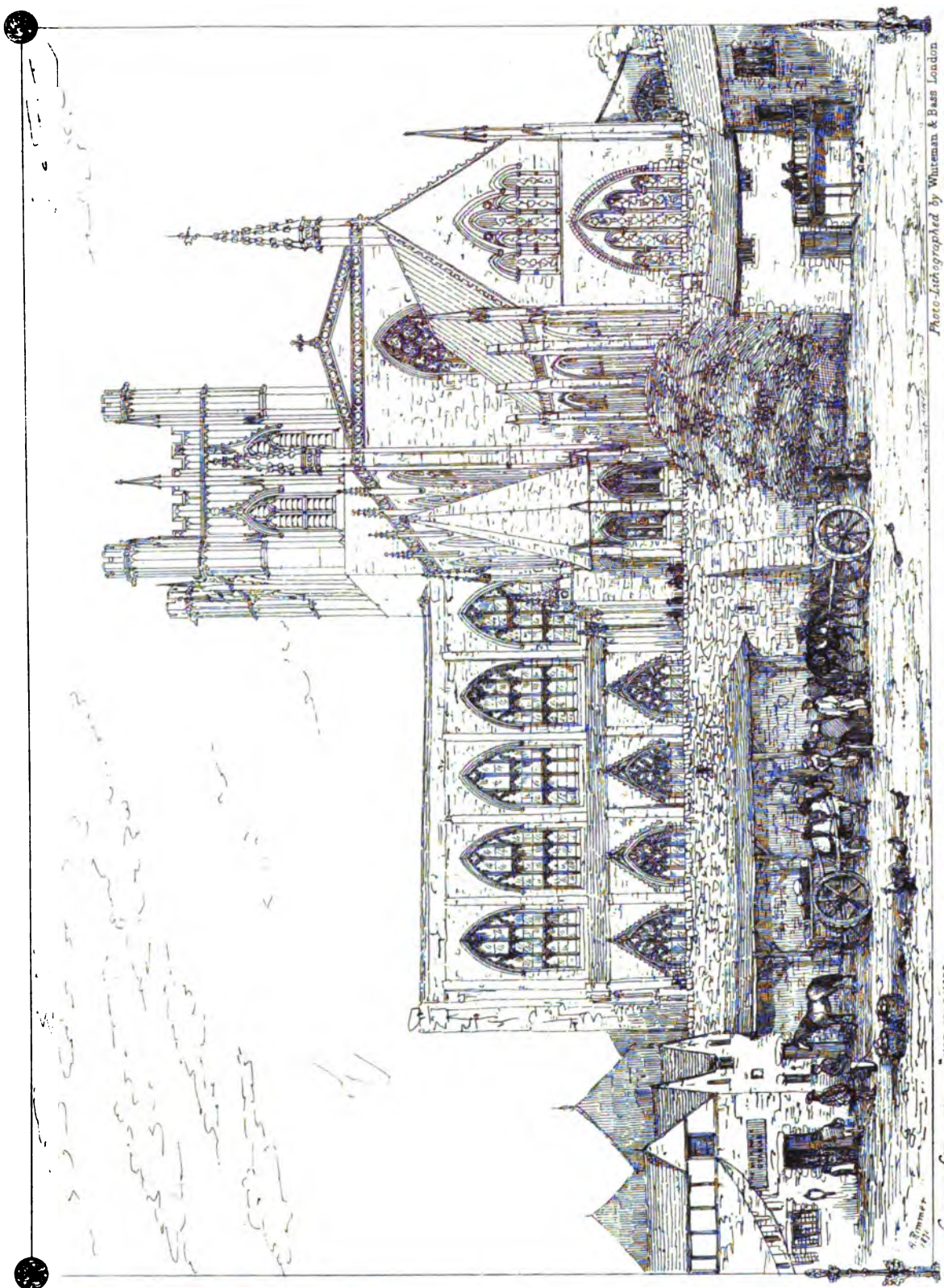


Photo-Lithographed by Whiteman & Bass London

CHESTER CATHEDRAL FROM NORTH POLE YARD.



v. *The Cathedral from the South.*

IN calling attention to the original aspect of the Cathedral from the North, the very small size of the Northern Transept was remarked. Here it is still more essential to point out the enormous size of the South Transept, which is, in fact, as long as the Choir. This, especially when taken in conjunction with the other peculiarity, is a singular feature, which has probably no parallel among the Cathedrals of Europe. The ground-plan of Chester Cathedral might, in fact, be compared to a human body, of which one outstretched arm has been cut off near the shoulder, while the other is of preternatural length.

But, further, this architectural peculiarity represents a passage of local history, which, though never yet fully elucidated, is evidently very curious. This Transcept was the battle-ground of the Monks of the Abbey and the Parishioners of St. Oswald's, on which ground the latter obtained the victory: so that the parochial service is now held within the Cathedral, in the intervals between the regular Cathedral services. There is no space here for entering into any speculations as to the origin of this singular arrangement. It may just be observed that the building in the immediate neighbourhood, which is now the Music Hall, was once a Church, and that in an old drawing preserved in the British Museum, it is called the Church of St. Oswald.

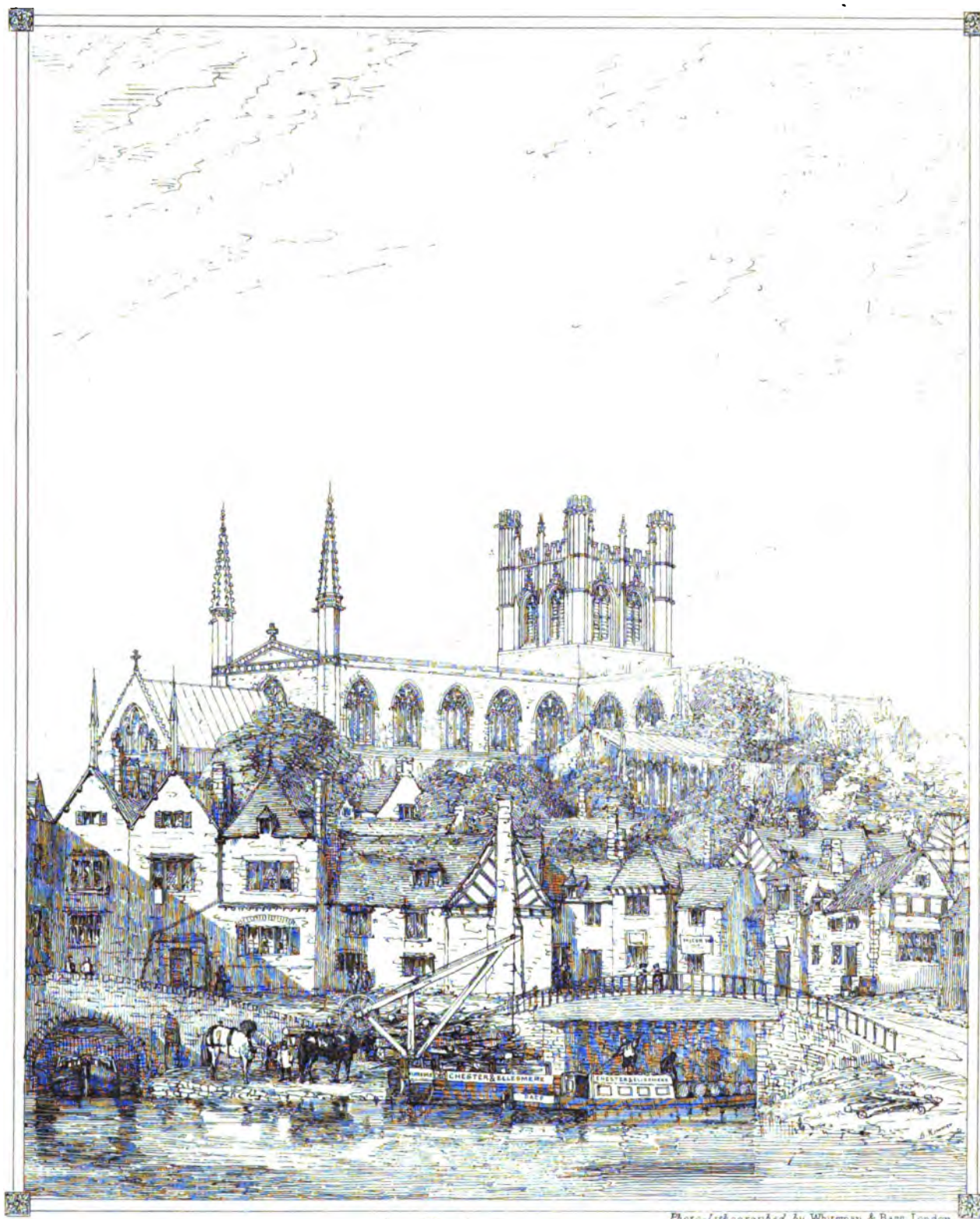
If this South Transept were richly groined within, on the same general plan with the groining of the Nave, which will soon reach its completion, and if the whole were combined in one grand architectural result, the interior of Chester Cathedral would rank very high for nobleness of effect. But, turning now to the exterior, it is to be observed that the south end of this Transept was formerly a façade of extreme splendour and richness. In this view the artist has taken the liberty to widen St. Werburgh Street and to introduce some ancient houses, which, however, are all copied from surviving examples in Chester. Thus it is believed that some help is obtained towards recovering a true impression of the old appearance of the south side of the Cathedral. The great south window was, no doubt, a grand example of the Late Pointed or Perpendicular style. The tracery, here conjecturally inserted, has been suggested by the large window of St. Mary's, Shrewsbury. The buttresses on the south-east and south-west of this front ought to be very carefully noticed. The surviving traces of their extreme richness and beauty, added to their miserable state of disintegration, which is growing continually worse, call loudly for an early restoration.

In connection with this latest period of Pointed Architecture, to which belongs the whole range of the Clerestory, both of this Transept and of the Nave, one singular feature of our Cathedral should be well marked. It will be observed that the upper Nave windows have no cusps in the tracery: nor can this be an accident: for the same peculiarity is remarked in the springers for the groining within, and in the Cloister windows, all of which belong to the same date. Moreover the same form of window is found in the Clerestory of Astbury Church, which was at this period a benefice under St. Werburgh's Abbey. It is interesting thus to trace the thought of an Architect of the latter part of the fifteenth century, even if we do not altogether admire his taste; and there seems good reason for connecting this work with the name of Abbot Simon Ripley, whose initials can be discerned

in the foliage on one of the piers in the Nave, and whose crest is found near the Western door, and also on the old Manor House of Saughton, where he had a country residence.

J. S. H.





CHESTER CATHEDRAL from the Chester & Ellesmere (now Shropshire Union) Canal.

Photo-Lithographed by Whiteman & Bass London



VI. *The Cathedral from the North-East.*

THE view of Chester Cathedral from the old Ellesmere and Chester Canal Bridge has many attractions, and illustrates forcibly one of the objects of this work.

The many visitors to Chester complain that though the City is so full of antiquities, a fair view, such as would satisfy an artist, is with difficulty procured; and it would not be easy to deny that there is some force in this complaint. It is astonishing how very little it takes to destroy a perspective. A small object, such as a book, held a foot from the eye will blot out the finest landscape in the world, and we could find but too many examples in our own country of some new brick gable or modern shop spoiling a village or a landscape that has been for many years a source of delight. They manage these things much better on the Continent, and that because an eye for the comely has there been more encouraged. The small stalls and shops that nestle round a Continental Cathedral usually form a foreground of amazing picturesqueness. We are often struck with the seemingly shapeless massive appearance of Continental Cathedrals, when seen from a distance.



ST. PETER'S CHURCH & ANCIENT PENTICE COURT

ST. PETER'S CHURCH.



VII. *St. Peter's Church.*

TRADITIONS date the foundation of St. Peter's Church as far back as the second century. In the year 1081 this church was given by Robert de Rodelent, among other gifts, to the Abbey of Ebrulf, of Utica, in Normandy; but after a short time it was recovered by the Abbey of St. Werburgh; and for very long the patronage of the living has been vested in the Bishops of Chester. The spire was built in 1580, and taken down in 1780.

One of the great features of the church, until the beginning of this century, was the ancient Pentice, or Court House, where Magistrates used to sit, and Sheriffs determined small causes. The Town Office was kept here until the year 1803, when it was taken down in order to widen the road into Northgate and Watergate Streets, then very narrow and dangerous. Outside this were the Pillory and the City Stocks. The ancient Cross, which also stood here till then, is restored in the drawing according to the Harleian MS.; but there are still considerable remains of it at Netherlegh, where it was removed, and these show that the Harl. MS. is a very faint representation of the Cross in its beauty. Enough probably remains of the old structure to restore it to something like its former shape, especially if remaining examples of market-crosses were properly compared; and the time would seem very opportune to carefully copy these remains and restore an exact representation of them in the Northgate Square, so letting them follow the Market Place, the Courts of Justice, and City Hall. This would add another authentic

example to the few crosses that have been left us, of the many hundreds with which England was once adorned.*

The Church of St. Peter is a curious example of plans abandoned and altered; some of the dressed masonry has been taken down, and actually re-used to all appearance as ashlar for more recent parts of the structure. At one time two figures which are shown on the Lithograph used to come out and ring the Twelve o'clock bells. The Rector's house used to be near the present entrance door, and was taken down with the Pentice. The sum of £100 was given to the church instead, and £5 per annum is at present paid to the Incumbent.

The Pentice has seen many interesting events, and among the number James II was splendidly entertained there, seated in a canopy of crimson velvet prepared for the occasion, on the 27th August, 1687: having been received at the Bars in Foregate Street by the Corporation in their robes. He lodged in the Bishop's Palace, in Northgate Street, and, with doubtful judgment for the furthering of his cause, he received the sacrament according to the Romish Ritual on the following day, in the Chapel of the Square Tower of the Castle.

Singularly enough, four years before this the Duke of Monmouth was entertained in the same place, and went from thence into Wirral to ride at the Leasowe Races. The Jacobite plots were rife in Chester and the neighbourhood. In an old MS. of Peter Le Neves there is a list of gentlemen who were cut out as being the proper recipients of the Royal Oak order, an order wisely abandoned for fear of engendering dissensions; there are thirteen well known Cheshire names among these, with the values of their estates.

* This difficult but beautiful style of architecture has again become popular for Memorials; many have been recently erected; and it will not be considered unfair by the designers to say that their success has always been in proportion to the exactness with which ancient examples have been copied. The revival of Gothic is so recent, and the principles as yet so imperfectly understood, that the most successful Architect in the style would not be able to design an original Cross that could compare with the Eleanor Memorials, or the Market Cross at Winchester.

It is impossible here not to be reminded that this is the scene of the trial of Lord Derby, in the year 1651, who was sent to Bolton to be executed: and his fealty to his sense of right will for ever remain a monument of which all classes, and even parties, of Englishmen have cause to be proud. Mr. Bagaley, one of his "gentlemen," attended him to his dying hour, and thus speaks of one "Lieutenant Smith," a rude fellow and with his hat on; he told my lord he came from Colonel Duckenfield, the governor, to tell his lordship, he must be ready for his journey to Bolton. My lord replied, "when would you have me to go?" "To-morrow, about six in the morning," said Smith. "Well," said my lord, "commend me to the governor, and tell him by that time I will be ready;" then "Smith said, "doth your lordship know any friend or servant that would do the thing that your lordship knows of? It would do well if you had a friend." "My lord replied, "What do you mean; would you have me find one to cut off my head?" Smith said, "Yes, my lord, if you could have a friend." My lord said, "Nay, sir; if those men that would have my head will not find one to cut it off, let it stand where it is."

It is quite impossible now, with our present notions, to enter into the feelings of the interview between Lord Derby and his daughters—"my lady Catherine and Amelia"—as he met them about half a mile from Chester; but it is comfortable to think so far from its partaking of the character of a last interview between a condemned criminal and his family of the present time, it probably had nothing in common with this. The heroic feeling of doing no wrong and yet suffering, fully bore them up under their trials and imparted even a feeling of exultation; this may fairly be claimed by the delineators of old Chester, as a set off against the painful feelings that the sufferings of the Stuart period might suggest, and almost reconcile us to the reading of the last interviews between the grand old Earl and his family.

A. R.

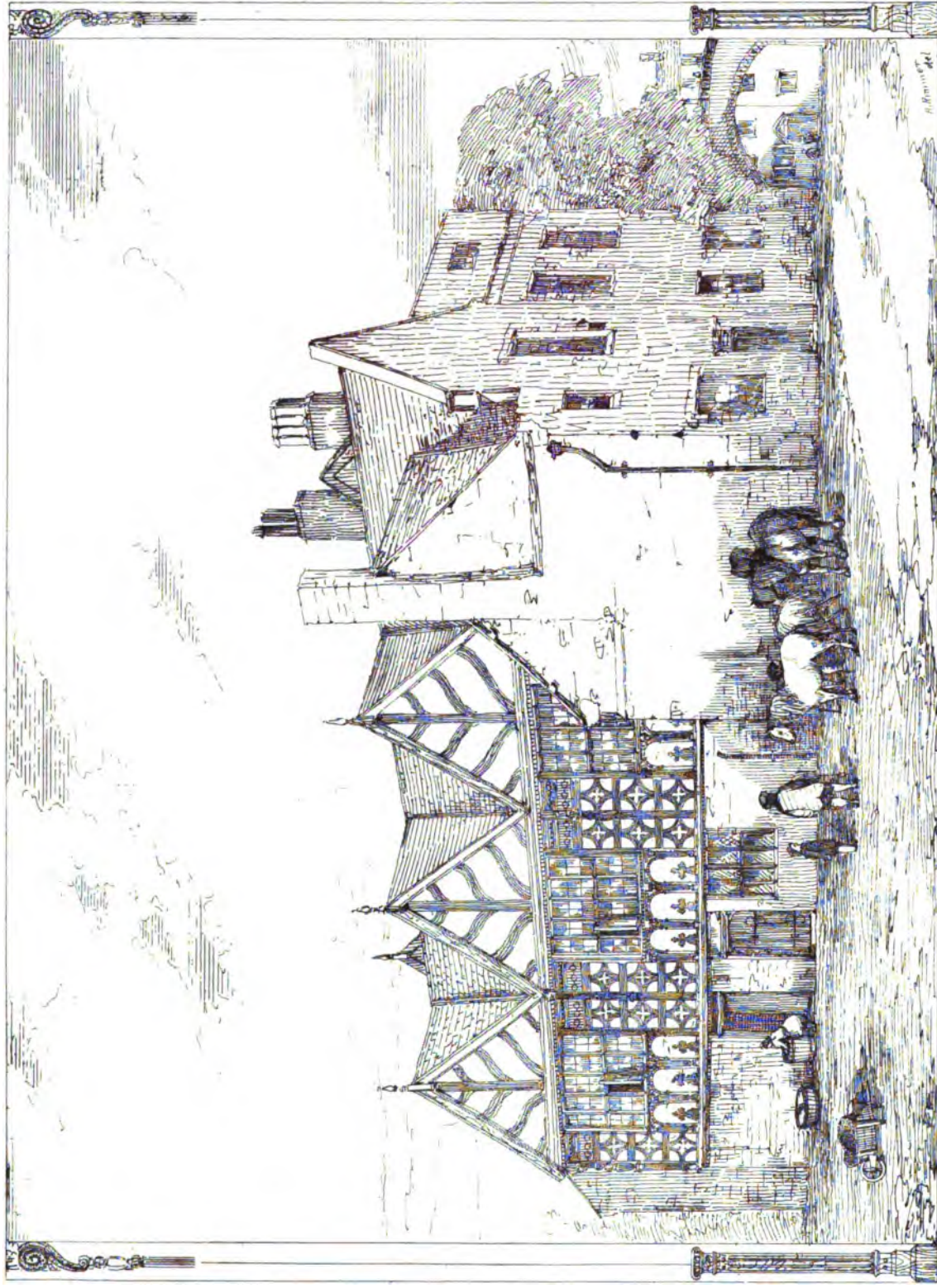


Photo-Lithographed by Whiteman & Esam London

Stanley House. Watergate. Wood details.



VIII. *The Stanley House.*

THE Stanley house is a very beautiful specimen of English City Architecture, and was the Town residence of the Stanley family, at one time. There are, both in Shrewsbury and Chester, a number of family residences that seem strangely at variance with what the present requirements of their descendants might be; but the journey from Chester to London, in those times, would occupy some days, and be accompanied with more inconvenience, and probably greater danger, than a voyage at present is to New York.

Near this old residence were the Town houses of the Warburtons of Arley, the Brookes of Norton, the Booths, the Mainwarings, and many others. Chester had its seasons of gaiety and its county assemblies, more exclusive than anything in our day in London; and the honour of the Mayoralty of the city seems to have been sought by the representatives of such families as the Grosvenors, the Stanleys, the Alderseys, the Winnes, the Breretons, and many others. It is difficult to reproduce even in fancy an approximate picture of Chester as it actually was a couple of centuries ago. On the south side of Watergate street, between the "God's Providence house" and the Stanley mansion are the remains of five residences of consideration: and yet this distance is not more than about two hundred yards.

The tastes and requirements of those days were much more simple than our

own, and indeed the representatives of many county families were butts for the jests of metropolitan wit on the score of their rusticity, whenever they ventured to the metropolis.

Stanley house, though its details may have an Italian character, is in all respects English in its composition; and no city more forcibly than Chester shews us what our own architecture at its best has been. The cruel exigencies of Pseudo-Italian art that required all apartments to fit themselves to a formal row of windows was not felt, and no one with the slightest knowledge of English architecture can contemplate Hollar's old map of Chester, of 1653, without being struck by the former picturesqueness of the city.

How English cities so greatly changed in character, and why an imported architecture was so suddenly spread over England in the reigns of the Georges is well explained by Mr. Gladstone in an inaugural speech on laying the stone of the Wedgwood monument at Burslem. In refuting the fallacy that a handsome thing may be made as cheap as an ugly one, he argues that: "The beautiful object will be dearer than one perfectly bare and bald; not because utility is compromised for the sake of beauty, but because there may be more manual labour, and there must be more thought in the original design."—

*"Pater ipse colendi
Hand facilem esse viam voluit."*

"Therefore the manufacturer, whose daily thought it must and ought to be to cheapen his productions, endeavouring to dispense with all that can be spared, is under much temptation to decline letting beauty stand as an item in the account of the costs of production. So the pressure of economical law tells severely upon the finer elements of trade. And yet it may be argued that, in this as in other cases, in the case for example of the durability and solidity of articles, that which appears cheapest at first may not be cheapest in the long run. And this

“for two reasons. In the first place, because in the long run mankind are willing to pay a price for beauty. France is the second commercial country of the world; and her command of foreign markets seems clearly referable, in a great degree, to the real elegance of her productions, and to establish in the most intelligible form the principle, that taste has an exchangeable value. But,” adds Mr. Gladstone, “there seems to be another way by which the law of nature arrives at its revenge upon the short-sighted lust for cheapness. We begin, say, by finding beauty expensive. We decline to pay the artists for producing it. Their employment ceases; and they disappear. Presently we find that works reduced to utter baldness do not satisfy. We have to meet a demand for embellishment of some kind. But we have starved out the race who knew the laws and modes of its production. We substitute strength for flavour, quantity for quality; and we end by producing incongruous excrescences, or even hideous malformations, at a greater cost than would have sufficed for the nourishment among us of chaste and virgin art.”

It is impossible to state the case more clearly. The Italian deities and nymphs that pirouetted in costly marble round a gentleman's court house are now becoming less popular: and though it would be impossible to predict what the style of English architecture will be in 20 years to come, it certainly is approaching more nearly the old models. Chester itself, in some recent buildings, especially in Eastgate and Northgate streets, has worthily struck the old track, and while these at a fraction of the cost of Italian or Greek fronts are much more beautiful, they fit in every respect the mercantile requirements of Chester as it is; at the same time they might almost be mistaken, except by the eye of an adept, for portions of Chester as it was.

A. R.

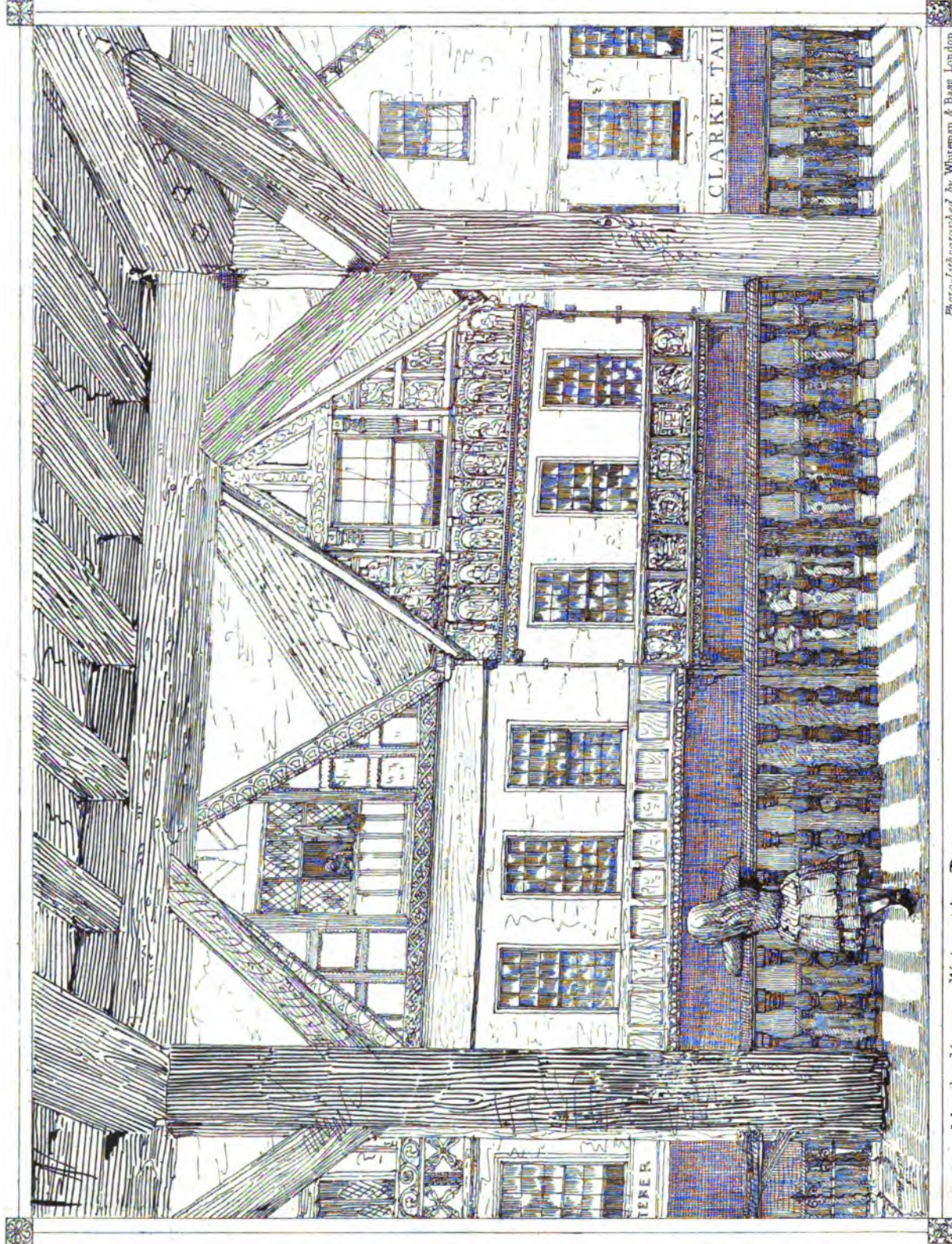


Photo-Lithographed by Whiteman & Baze London

Bishop Lloyde House. Watergate. Rome.



IX. *Bishop Lloyd's House.*



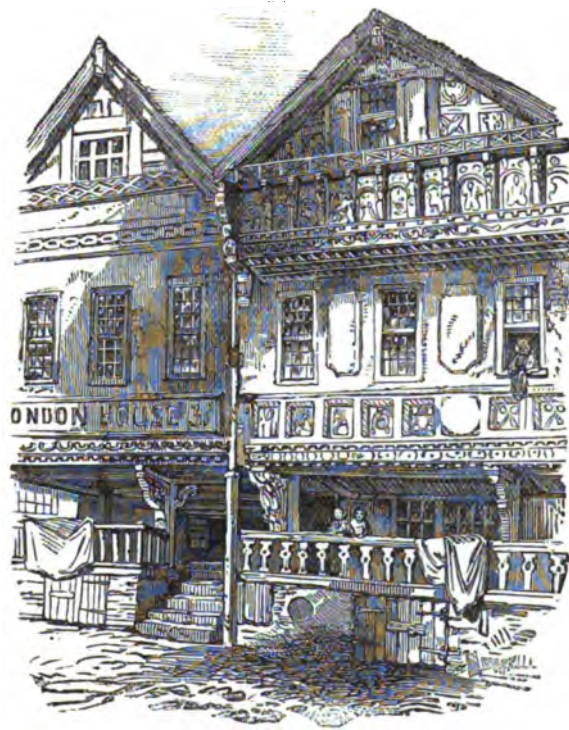
CAREFUL notice of the domestic architecture of an old city is quite essential in any attempt to give a correct impression of what that city was. The mere consideration of Churches, even if there be among them a Cathedral with considerable variety of detail, leaves the matter very imperfect. In Chester, besides several other ancient houses of great interest, are two marked out for special attention. The previous pages contain some general remarks on their architecture, and on their connection with the social life of past times. Here we may with advantage trace out the ecclesiastical associations connected with one of these houses.

Of Bishop Lloyd we know very little. His epitaph shows that he was a Welshman. He was educated at the Cathedral Grammar School in Chester. He seems afterwards to have been Divinity Lecturer in this Cathedral; and before he returned to Chester as its Bishop, he held the See of Sodor and Man. No biographical facts are positively known, which connect him with this house: but it has always been called by his name; and the date, the mitre, and the arms of the See of Man, which are conspicuous on its front, seem to show conclusively that he either built this house or at one time resided in it. The sculptured representations of religious subjects which we see here are very curious and grotesque. The latin inscription has never been satisfactorily explained.

Lloyd died in 1615; and now, taking this house as our point of departure, we may glance in succession at all the Bishops who held this See during the varied religious events of the seventeenth century, *Moreton*, who succeeded him, is more especially connected with the See of Durham, to which he was translated. Next to him came *Bridgeman*, whose life was spent in the very midst of the ecclesiastical storm. After being deprived of his office by Cromwell, he died in obscurity at Morton, in Shropshire. The Lady Chapel of the Cathedral contains a memorial of him in the fine woodwork of his pulpit, which formerly stood in the Choir: and, now that crowded congregations meet every Sunday evening in the Nave, it is interesting to recall what we are told of this good Bishop, that he wished Sermons to be preached in that large space, but that the proposal was not then acceptable to the citizens. At the accession of Charles II the Bishop consecrated for the See of Chester was *Brian Walton*, whose Polyglott makes him for ever famous in the annals of Biblical learning. He died in London and was buried in old St. Paul's. *Ferne*, who was appointed to succeed him, lived only a few weeks after his consecration. His grave is in Westminster Abbey. The epitaph near the western door of Chester Cathedral, which commemorates the next Bishop, *George Hall*, and was written by himself, is well worthy of careful attention. He was the son of the famous Joseph Hall, Bishop of Norwich, and describes himself as deserving of notice only because he was the son, "or rather the shadow," of his father; and he adds, using the emblem of a candle, which is sculptured on the stone, that he is thankful to be "burnt out" in the service of the Church, if only he may "give light." The two next Bishops were men of the very highest distinction. *Wilkins* was one of the founders of the Royal Society: his name occurs frequently in Evelyn's "Memoirs;" and, after what has been written above, it is amusing to add that he married Cromwell's sister. Of *Pearson*, the author of the "Exposition of the Creed," and the greatest English Theologian of his day, it is enough to say, with Burnett, that "his very dross was gold." Of *Cartwright*, who was originally

a Presbyterian, it is stated that he ultimately "went all lengths" with James II. He was the Bishop here during that visit of this king, which is mentioned in the notice of St. Peter's Church; and he accompanied him to Dublin and died there. *Stratford*, who seems to have been a man of thorough worth, piety, and consistency, closes a list, which presents us with what may truly be called an epitome of the church history of the century.

J. S. H.







x. *The Rows.*



THE two characteristic features of Chester are the Walls and the Rows. The former was the subject of the first illustration in this series. We conclude with the latter.

The Rows really cause Chester to be quite unique among the cities of Europe. Bologna and Berne have, indeed, by tourists, often been compared with it in this respect. But the streets of Bologna, as with several other Italian towns, great and small, such as Turin and Chiavari, are merely made remarkable by long covered arcades, to protect people from a glaring sun, of which we have seldom reason to complain in Chester. Nor does Berne, though the resemblance is closer than in the other case, really exhibit true Rows. This will be made clear by explaining what a Row really is.

Each of the four main highways of Chester is a triple street, with a quadruple line of shops, the two side streets being covered ways on the first story for foot passengers, the middle street being the usual paved way for horses, carts, and carriages, while steps at short intervals lead down from the higher streets to the lower. Or we might describe the arrangement otherwise, thus: a Chester Row is a public highway, passing through the front part of the drawing rooms, on the first floor, of a series of houses, the windows being taken out, while the inner part of

these drawing rooms are converted into shops; the bedrooms being overhead, and the passengers walking over the rooms of the ground story, these rooms again having been turned into shops. In old times there seems to have been an additional series of shops on the higher level between the foot passengers and the main street; and, indeed, a few such remain still. So that it is quite to our purpose to quote Fuller's account of these galleries: "Here," he says, "is a 'property of building peculiar to the city, called the 'Rows,' being galleries wherein 'passengers go dry without coming into the streets, having shops on both sides 'and underneath, the fashion whereof is somewhat hard to conceive; it is therefore 'worth their pains, who have money and leisure, to make their own eyes the 'expounders of the manner thereof, the like being said not to be seen in all 'England, no, nor in all Europe again."

It is curious that the only remaining example of a true Row to be found elsewhere is in Rome, and in a portion of ancient Classical Rome. I shall not easily forget the start of pleasure and surprise with which I saw this resemblance to Chester, under the guidance of Mr. J. H. Parker, who has for some time been exploring and explaining the more difficult problems of Roman Archæology. Here, in an obscure corner on the northern side of the Capitol and to the S. E. of the Forum of Trajan, are the upper and lower lines of shops, the covered way for the foot passengers, and the steps leading down at short intervals to the main street. The difference between the two cases is simply this, that, instead of the pointed gables and picturesque woodwork of an English mediæval town, these Roman shops were entered through large round archways, and the walls faced with marble.

We cannot assert that there was any actual continuity in this mode of building, connecting together Ancient Rome and Mediæval Chester. But it is at least interesting to mark that the Rows here follow the lines of the four Roman

streets, along the space within the four Gates. No one has been able to furnish an authentic history of this peculiarity of our city. But if we suppose the Roman ways to have been cut deep in the soft sand-stone, leaving square spaces of table-land on which it would be convenient to build houses; if we suppose again that this arrangement was afterwards found conducive to safety during the inroads of the Welsh; and if we add further that vaulted substructures under the footways would be very advantageous in case of the fires which were frequent during the Middle Ages, the peculiarity would be sufficiently explained.

J. S. H.

